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AUTHOR:

SCHREIBER, CARL F.
(CARL FREDERICK)

TITLE:

WILLIAM A. SPECK
COLLECTION OF ...

PLACE:

[NEW HAVEN]

DATE:

[1918?]

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... The William A. Speck collection of Goethiana, by Carl F. Schreiber ... [New Haven? 1918?]

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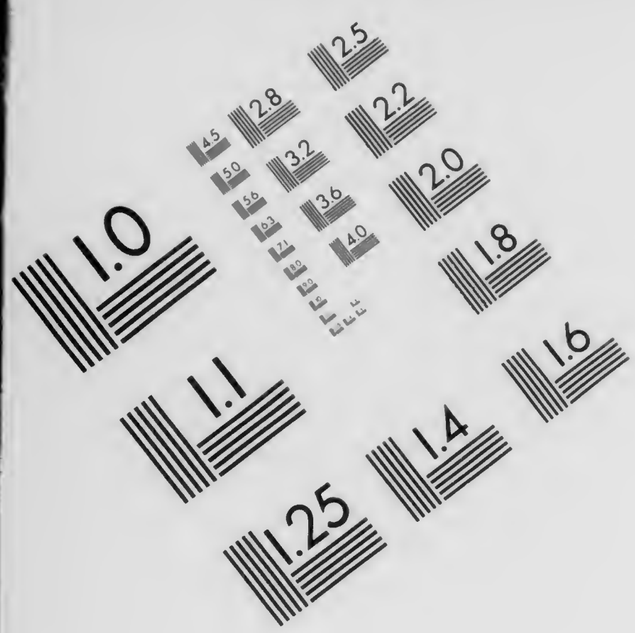
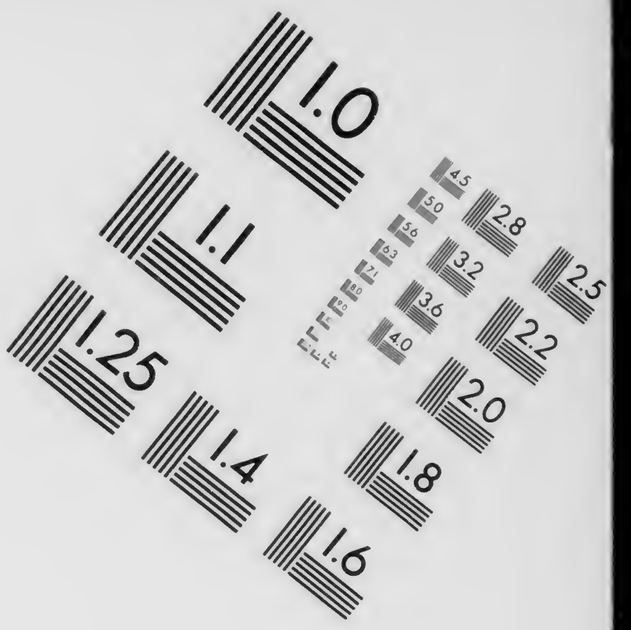
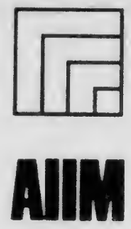

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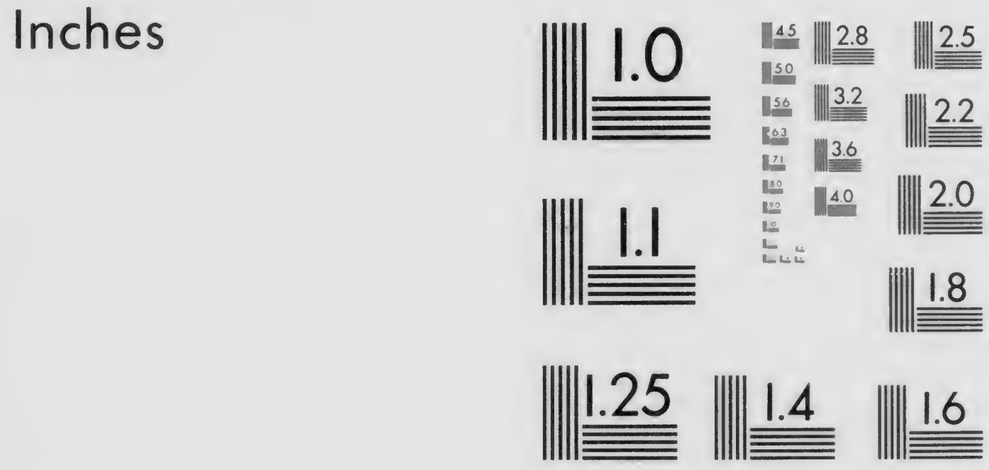

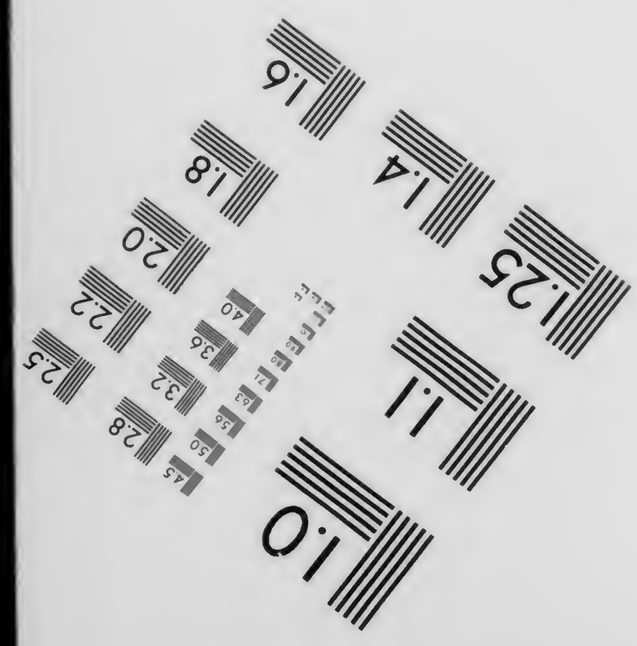
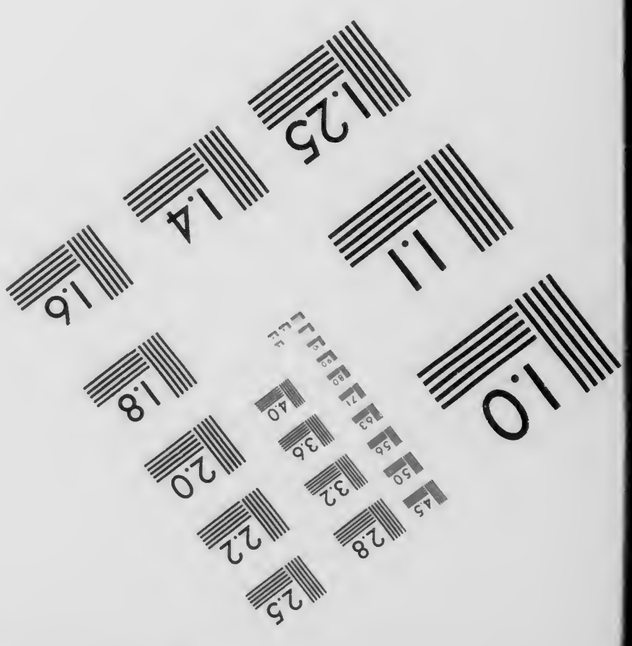

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COLLECTIONS
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Pamphlets descriptive of the important collections of Yale University in Art, Archæology, Literature, Natural History, etc., are issued from time to time. Number 1, "The Collection of Fossil Horses," was by Prof. R. S. Lull. Number 2, "The Yale Babylonian Collection," was by Prof. A. T. Clay. These pamphlets will be forwarded to any address on application to the Secretary of Yale University.

NUMBER 3

The William A. Speck Collection of Goethiana

By CARL F. SCHREIBER, Ph.D.

FIG. 1. After the original silhouette. On the reverse of the mount is the inscription, "Le conceillez (sic!) privé de Weymar Goethen (sic!). Carlsbad 1786."

FIG. 2. The first portrait of Goethe published for sale. After an anonymous etching of a drawing by Georg F. Schmoll about 1774. Reduced.

The William A. Speck Collection of Goethiana

By CARL F. SCHREIBER, Ph.D.

Instructor in German

Is the moral force that Goethe exerted on Emerson, Lowell, Bayard Taylor and all the leaders of thought in America two generations ago spent? Has the phenomenal rise of a dominant science, luxury, the national spirit, the humanitarian movement and democracy raised an impassable barrier between our generation and him, whom our best traditions "acknowledged as the model for man, as an intellectual being, to strive to imitate?" Mr. Henry Dwight Sedgwick in a recent remarkable essay, *A Forsaken God*,* gives answer to these questions with a decided negative. In the distractions of present day life we have wandered far from the Goethean ideal of *inward peace*. To strive for greater inward peace is most essential to the mental and moral welfare of our democracy. Accordingly Mr. Sedgwick bids us pause and get our bearings. In spite of the progress of three-quarters of a century "our neglect to follow Goethe's ideal remains our own fault." We must profit by the criticisms leveled against the excrescences of the democratic spirit "and return to Goethe's ideal. Some steps to be taken are obvious. First of all we must fully satisfy the democratic desires of the *Zeitgeist* by making pure democracy prevail in all matters of politics and economics. Then when democracy shall have received its due, it must no longer seek to lay its hands on literature, art, higher education, pure science, philosophy, manners. And

* *The Atlantic Monthly*, March, 1916.

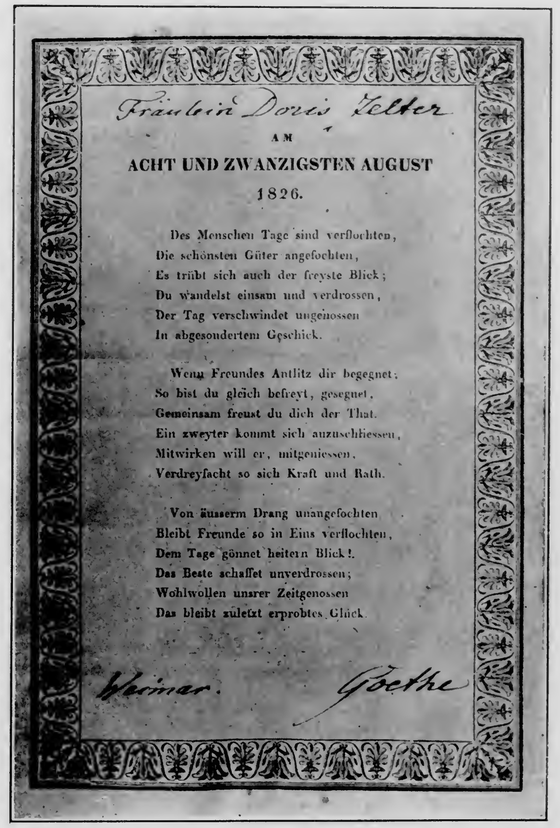
then—when the mass of men are politically and economically free—we must preserve the sacred fire of intellectual light by setting apart a priesthood, a body of intellectual men who shall worship the God of truth and him alone. Our professors at Harvard, Yale, and elsewhere constitute, or should constitute, such a priesthood."

More auspicious omens than these could not be attendant upon the transfer of one of the most remarkable collections of Goethiana from its place of comparative seclusion to the Library of Yale University. Three years ago Mr. William A. Speck was invited by the Corporation to bring his collection from Haverstraw, New York, to deposit it with the University Library and to become its Curator. The prime motive which led to so ready an acceptance lay in Goethe's own bidding to the collector: "Die Werke der Kunst gehoeren nicht Einzelnen, sie gehoeren der gebildeten Menschheit an."

Great love for the man Goethe and a deep appreciation of his works were early awakened in Mr. Speck. This love and appreciation opened an ever-widening horizon before him to the end that he became filled with the desire to obtain as real a conception of Goethe, as living a picture of his genius, as possible, through a collection of his works, his pictures, medallions and letters, in fact through everything that would bring back to him in spirit the entire Goethe. To learn to know Goethe in all his varied activities, as poet and artist, as man of science and public servant—such was Mr. Speck's desire.

Upon this broad foundation the collection was to be laid. But the difficulties which placed themselves in the way of Mr. Speck's collecting soon drove him to set narrower limits for his aspirations. Thousands of miles separated him from the fountain-head of his material. As time went on the competition among German collectors of Goethiana became keener. A new German pride and patriotism asserted itself to keep such treasures for the Fatherland. The prices began to be doubled and trebled. Such new problems developed in Mr. Speck a decided inclination to discriminate in favor of Faustiana whenever opportunity presented itself of enriching the collection. Thanks to these conditions, which stood in the way of the original plan, Mr. Speck is able to-day to afford the Goethe scholar not so rich a collection of Goethiana, to be sure, as Mr. Kippenberg—part-owner of the *Insel Verlag*—but he is in the position to offer a far richer, more complete and valuable material on Faust—a material which probably finds its peers only in the well known Bode-Tille and Frankfurt Goethehaus collections.

Within the confines of a private dwelling it was quite impossible to keep careful watch over the growth of the collection. Many valuable beginnings were allowed to lie dormant, because from their places of safe-keeping, they could make but feeble appeals for an enrichment or completion. The present home of the collection has removed this very serious obstacle. The encouragement and faithful support of the library staff has had its quickening effect. Mr. Speck has returned to his first love—his splendidly conceived scheme. With renewed energy he has set to work to fill in the gaps here and there. Day for day he is striving systematically to gather materials relating to every phase of Goethe's life. The splendid leads which he laid down many years ago are receiving their long denied attention and are gradually rounding into completion. Unconsciously Mr. Speck has in his life-work followed the precepts laid down by Goethe himself: "Zum einzelnen Sammeln gehoert Liebe, Kennt-



Fräulein Doris Zelter

AM

ACHT UND ZWANZIGSTEN AUGUST

1826.

Des Menschen Tage sind verflochten,
Die schönsten Güter angefochten,
Es trübt sich auch der freyste Blick;
Du wandelst einsam und verdrossen,
Der Tag verschwindet ungenossen
In abgesondertem Geschick.

Wenn Freundes Antlitz dir begegnet,
So bist du gleich befreyt, gesegnet,
Gemeinsam freust du dich der That.
Ein zweyter kommt sich anzuschliessen,
Mitwirken will er, mitgeniessen,
Verdreyfacht so sich Kraft und Rath.

Von äusserm Drang unangefochten
Bleibt Freunde so in Eins verflochten,
Dem Tage gönnet heitern Blick!
Das Beste schaffet unverdrossen;
Wohlwollen unsrer Zeitgenossen
Das bleibt zuletzt erprobtes Glück.

Weimar. Goethe

FIG. 3. A birthday poem autographed and inscribed by Goethe. Reduced.

FIG. 4. After an original etching by Goethe made while he was a student in Leipzig, 1768. Reduced.

nis, und gewisser Mut, den Augenblick zu ergreifen, da denn ohne grosses Vermoegen mit verstaendig-maessigem Aufwand, eine bedeutende Vereinigung manches Schoenen und Guten sich erreichen laesst."

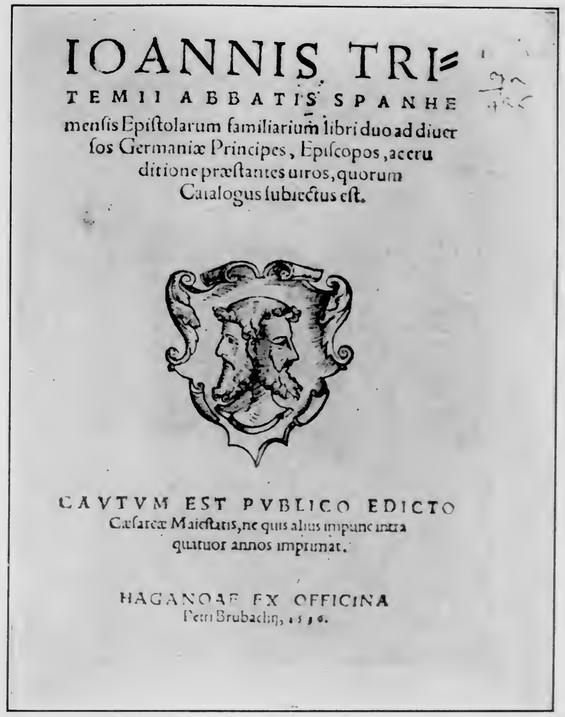
It is a far cry from enjoying the collection with Mr. Speck as guide to a dry and hasty enumeration of the many rare and interesting items. At best I can only mention by title a few of the splendid volumes, hint at the existence of fine prints and beautiful pictures and but casually refer to the medals and manuscript material. To Mr. Speck every item is dear; for him every number breathes a pleasant memory. An arabesque of anecdote and story surrounds each and every item of the collection. Space will not permit to cast even a fleeting glance into the memoirs of a collector; it is our purpose here to show the working equipment and the opportunities for research afforded by this great store of Goethiana.

The collection has not been laid down in a haphazard manner. It has reached its present flourishing condition through a careful study of the handbooks and bibliographies relating to Goethe. It is not surprising then that this department of the collection offers the student a practically complete array of the really valuable works of reference, from the earliest attempts of Peters, Petzholdt, Hirzel, Unflad, Engel, Appell and Goedeke, to the more recent works of Rollett, Zarncke, Tille, Myer, Schulte-Strathaus and Kippenberg. In passing, let me emphasize, that Hirzel's famous book is present in all four editions; 1848, 1862, 1874, 1884. Quite worthy of mention in connection with these, is a collection of many hundreds of antiquarian and auction-sales catalogues containing Goethiana. This branch of the collection is further strengthened by a remarkable sequence of the collected works. The pirated as well as the official printings are on the shelves beginning with Himburg's three volumes of 1777 on through Schmieder 1778, Goeschen 1790, Unger 1792-1800, Cotta 1806-1808 (each volume bearing on the titlepage the autograph of the poet

Gustav Schwab), down to Goethe's *Poetische und Prosaische Werke* 1836-1837 edited by Eckermann and Riemer. It goes without saying that all the more recent editions are available.

To begin with the least appreciated and least known activity of the poet, we find that Goethe as a man of science is well represented in the collection. Splendid copies of the first editions of *Die Metamorphose der Pflanzen,* an inscribed copy of Soret's translation of the same into French, *Die Farbenlehre* (with the excessively rare titlepage, dated 1808 inserted), *Zur Naturwissenschaft Ueberhaupt* and *Zur Morphologie* surrounded by a mass of criticism and commentary, make a fine exhibition of the poet in the field of science.

The other activities of Goethe are so interlocked and are represented in such varied forms, that it has seemed impracticable to group them. The collection contains many rare and unique items. A few of the most interesting of these are: a splendid silhouette of Goethe (Fig. 1), dated Karlsbad 1786, which seems to have originated during the days immediately preceding his departure for Italy; an anonymous etching of Goethe after Georg F. Schmoll (Fig. 2), the first portrait of the young poet offered for general sale; an original drawing by Goethe in blue and gray of an Italian landscape; a pen and ink sketch of a coat of arms also by Goethe; a copy of *Hermann und Dorothea* inscribed by the poet to Staatsrat von Koehler on March third, 1819; signed and dated copies of two


IOANNIS TRI=
TEMII ABBATIS SPANHE
menſis Epiſtolarum familiarium libri duo ad diuer
ſos Germaniæ Principes, Epiſcopos, aceru
ditione præſtantes uiros, quorum
Catalogus ſubiectus eſt.

CAVTVM EST PVBLICO EDICTO
Cæſareæ Maieſtatis, ne quis alius impune intra
quatuor annos imprimat.

HAGANOAE EX OFFICINA
Petri Brubachij, 1530.

FIG. 17. Title-page of the first book in which the name of Johann Faust, magician, appears in print. Reduced.

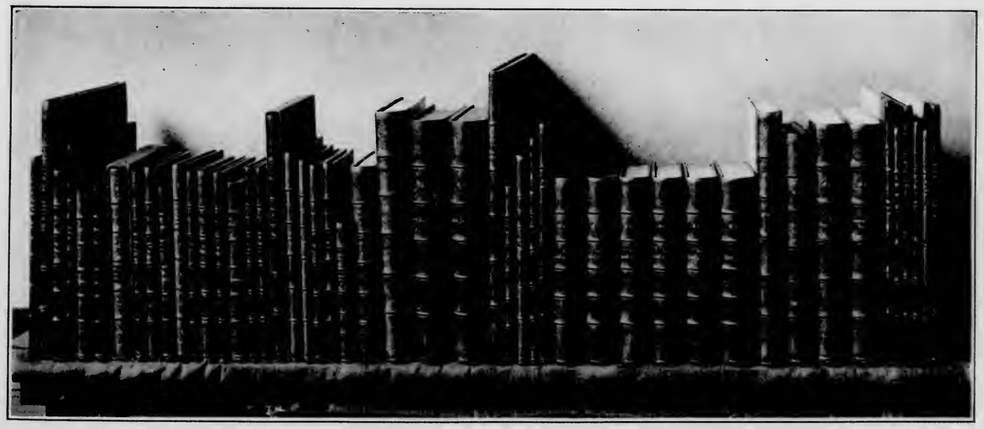


FIG. 16. Some rare first editions of Goethe's works exclusive of *Faust.*

Fig. 7. *Faust.* After an original water-color by A. Kretchmer. Reduced.

poems, one of which is inscribed to Doris Zelter (Fig. 3); the manuscript of the poem, *An Friedrich Foerster;* the 127 page manuscript of Foerster's *Erinnerungen an Goethe* and several letters to and by Foerster referring to his association with Goethe; two original etchings by the young poet, one dedicated to his father, the other to Doctor Hermann of Leipzig (Fig. 4), and a translation of Goethe's *Dauer im Wechsel* in the hand of Margaret Fuller Ossoli. Another very interesting bit of Americana is the ten dollar note issued in Northampton, Pennsylvania, bearing the portraits of Goethe, Klopstock, Herschel and Haydn (Fig. 5). One of the most highly prized of all the gems is the poem in Goethe's own hand, *Den Funfzehn englischen Freunden.* This poem of eight verses was written by way of thanks to Thomas Carlyle and his younger brother John, Walter Scott, Coleridge, Wordsworth, Fraser, Lord Leveson-Gower and eight others for a small gold seal which they had ordered made with the motto, *Ohne Hast, aber ohne Rast,* for Goethe's eighty-second birthday.

Three state documents respectively signed by Goethe in his capacity of Minister of War, Minister of State and Minister of Education give a glimpse of his activities as a public servant.

If we add to autograph letters of Goethe to Bertuch, Meyer, Boettiger, etc., letters by Schiller and his wife, the Herders, Wieland, Knebel, the Grand Duke Karl August, Klopstock, Kanzler von Mueller, Eckermann, Riemer and many others, we get an interesting vista of the literary Weimar of Goethe's day. While the greater number of autograph letters is, of course, of German origin, there are fine specimens of Carlyle, Coleridge, George Henry Lewes, the philosopher Whewell, George Bancroft, Bayard Taylor and others all referring to Goethe or to *Faust.* Carlyle's autograph is further represented in a unique way. The collection possesses a card of admittance to Carlyle's famous lectures on the history of literature signed in the author's own hand. When this little card is grouped with the three first printings of the lectures, issued in Bombay, London and New York, the combination forms one of the most pleasing items (Fig. 6).

Besides all these there are original drawings, water-colors and etchings by Georg Melchior Kraus, Carl Lieber, Lavater and Heinrich Naecke among Goethe's contemporaries, as well as most interesting drawings and sketches by Lucas Kranach and Woldemar Friedrich among the more recent German artists. Special mention should be made in this connection of a series of eighteen, unpublished, highly noteworthy water-colors to *Faust* by Professor A. Kretschmer of the University of Leipzig (Figs. 7, 8, 9).

The collection of medals and medallions is undoubtedly the most complete outside of Germany. Numbering about 150 Goethe medals in all, the collection includes with few exceptions, all the rare early medallic portraits of the poet and a large number of recent casts and strikes. From Doctor Carl Ruland's great collection comes the fine specimen of the Boltschauser medal of the young Goethe, struck about 1775 (Figs. 10, 11) and the apparently unique carnelian glass intaglio, fashioned after Bovy's celebrated medal of the poet (Fig. 12). From the same source comes also a galvano-plastic reproduction of the celebrated clay medallion made by Johann Peter Melchior in 1775, which really important little work of art now hangs in the Grand Ducal Palace in Tiefurt. This galvano is one of seven which were made on the order of Karl Alexander of Sachsen-Weimar. While it is impossible to give an adequate account of this fascinating section of the Speck collection here, it would be an injustice to leave the subject without referring to the fine specimens of all the jubilee medals of 1825, as well as perfect examples of the noted medallions by Posch, Schadow, David d'Angers, Fischer, Mueller, Bosselt, Scharff and Kowarzik.

And still it is the rows upon rows of splendid old

books that line the walls of the Goethe room in the library, which gives the collection its power to serve the needs of all those who would delve deep into the life and spirit of the poet. They represent hundreds of most interesting and valuable items. Of excessive rarity is the *Positiones Juris,* that constituted Goethe's Doctor's Dissertation (Fig. 13). Close seconds in rarity are such items as the long strip of paper bearing the song, *Wir kommen aus dem Sonnenland* and the *Pracht Ausgabe* of *Das Roemische Carnival* with the quaint hand-colored plates. Adding to the latter work an autograph letter of Goethe's to Bertuch, which relates entirely to the publication of the book, we obtain an item of unqualified uniqueness (Figs. 14, 15). Among other items worthy of special note are first editions, generally uncut and sometimes in the unopened state, of *Clavigo, Stella, Egmont, Die Geschwister, Jahrmarktsfest zu Plundersweilen, Scherz, List und Rache, Tasso, Pandora,* the two *Meisters, Die Wahlverwandtschaften, Die Propylaen, Ueber Kunst und Altertum, Dichtung und Wahrheit* and so on and on in splendid array (Fig. 16).

The popular legend of *Reineke Fuchs* with its many variations is represented by a splendid row of rare and interesting editions. Of these mention should be made of: *Ander Tyl des Buchs Schimpff und Ernst,* printed in Frankfurt in 1543, which was the first version in modern high German; Schopper's Latin version

Fig. 9. *Die Hexe.* After an original water-color by A. Kretchmer. Reduced.

Fig. 8. *Mephistopheles* (his first appearance). After an original water-color by A. Kretchmer. Reduced.

of 1578; Zacharias Dosen's edition of 1660; Joachym Wilden's printing of 1662; an immaculate copy in the uncut state of *Reineke de Vos mit dem Koker,* Wullfenbuettel 1711; Johann C. Gottsched's edition of 1752 followed by the earliest printings of Goethe's adaptation. The English version with its continuations is represented by such titles as; *The Most Delectable History of Reynard the Fox, The Most Pleasant and Delightful History of Reynard the Fox the Second Part* and *The Shifts of Reynardine the Son of Reynard the Fox,* printed in London 1701, 1681 and 1684 and so on down to William Morris' beautiful book published by the Kelmscott Press in 1892.

We now come to that division of the collection which is composed of Faustiana. That it is quite impossible to give in a few words an adequate idea of such a *Buecherei,* made up of sixteen or seventeen hundred items, is very evident. I shall be obliged to content myself therefore with a bare enumeration of some of the great rarities and landmarks which make the collection the interesting and valuable thing it is.

Beginning with that earliest of the *Faustsplitter* the *Epistolae Familiaris* of Johannis Trithemius (Fig. 17), printed in Hagenau 1536, of which very scarce

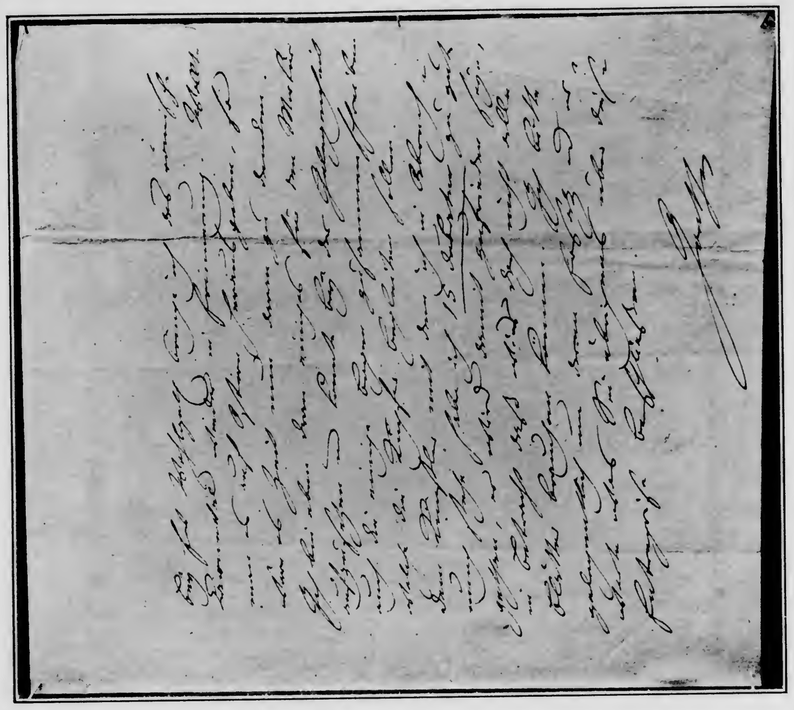


FIG. 15. Autograph letter by Goethe to Bertuch, referring to the publication of the first edition of *Das Roemische Carneval*. Reduced.

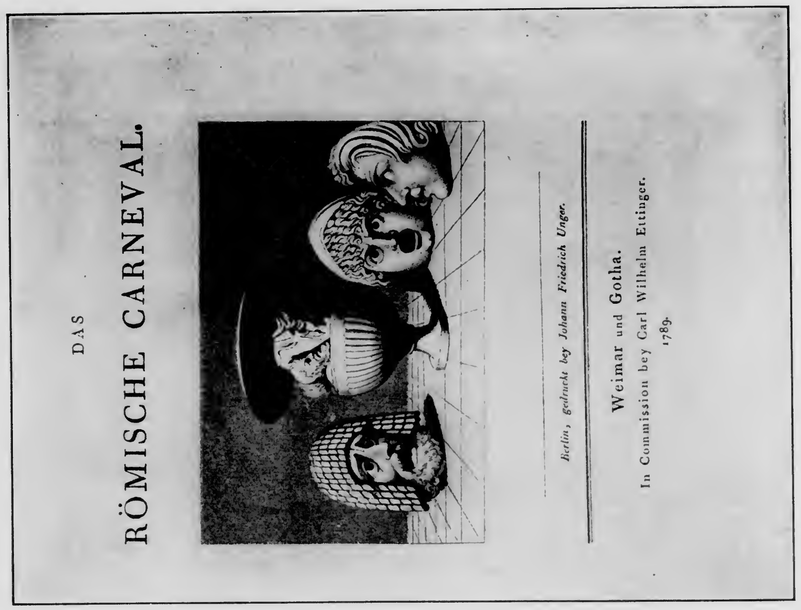


FIG. 14. Title-page of the first edition of Goethe's *Das Roemische Carneval*. Reduced.

FIG. 12. Intaglio. Apparently unique.

FIGS. 10, 11. Obverse and reverse of Boltschauser's medal of Goethe, struck about 1775.

book there is a remarkably perfect copy, the collection embraces most of the valuable publications supplying our knowledge of Faustus down to recent date. If I mention Johannes Mennel's *Locorum Communium Collectanea* 1563, Luther's *Colloquia* 1567, Johannis Wierus' *De Prestigiis Daemonum* 1568, the *Theatrum Diabolorum* 1569, Ludovicus Lavater's *De Spectris* 1570 and its first translation into German 1670, Lercheimer's *Christlich Bedenken* 1585, Goedelmann's *Von Zaeuberern Hexen und Unholden* 1592 and Delrio's *Disquisitionum Magicarum* of 1599, I will have given some idea of the wealth of the early publications bearing on this subject. By way of completeness I would mention here a rich section consisting of Faust folklore, myth and allied subjects such as; *Virgilius, Theophilus, Twardowski, Don Juan, Duc de Luxemburg* and *Marieken von Nymwegen.*

There is, of course, no copy of Spies' *Faustbuch* excepting in the form of a facsimile and modern reprints, but there is on the other hand a remarkable array of Widmann's book. First of all there is the scarce first edition of 1599, the first edition of Pfitzer's redaction of the work printed in 1674, followed by the Endter reprints of 1681, 1695 and 1711. *Das Faustbuch des Christlich Meynenden* is represented by only one edition, undated, but printed around 1790.

Among the copies of the early English Faust-books in the collection, the most interesting are those of 1680 and 1691, besides an undated one printed by C. Brown about 1700.

The so-called *Altes Volksschauspiel vom Doctor Faust* is present in practically all the printed versions, not excepting the excessively scarce edition based on Geiselbrecht's manuscript, which was issued in Berlin in 1832 in 24 privately printed and numbered copies (Fig. 18).

Marlowe's *Faustus* is represented only by modern editions the most valuable of which is perhaps the rare first issue of Wilhelm Mueller's translation into German, printed in 1818. Will Mountford's *Life and Death of Doctor Faustus* is represented by such early printings as 1720 and 1735.

If all these divisions already mentioned are interesting and remarkable, it is nevertheless with special pride that I now turn to the section devoted to Goethe's Faust. It is quite safe to assert that no such complete line of the early editions and their variants could be got together again.

FIG. 5. Note issued by the Northampton Bank in 1836 bearing a portrait of Goethe in lower left-hand corner. Reduced.

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PUBLICE DEFENDET
IOANNES WOLFGANG GOETHE
MOENO-FRANCOFURTENSIS.

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FIG. 13. Title-page of Goethe's Doctor's Dissertation. Reduced.

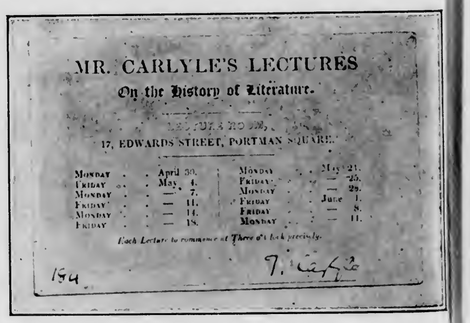
The *Fragment* of 1790 is present in nine copies, including both issues of the *Separat Ausgabe* which vary in that the one has the last three lines of page 144 repeated on page 145. There are also corresponding copies of Volume VII of the Goeschen edition of the *Schriften* and several varying title-pages, *Faust, ein Trauerspiel* with the date 1787, etc. The state of these several copies varies greatly. Thus the extremely rare *Sonder Ausgabe* of 1790 without the repetition of the last line of page 144 is represented by an uncut copy (Fig. 19) and one of the issues bearing the date 1787 is in the original sheets. Then follows Goeschen's edition of 1791.

The complete first part is represented by both issues of the year 1808 and the very scarce second edition of 1809.

There are about one hundred other German printings of the play. Among them I should mention as especially noteworthy the two issues of the edition of 1825 giving the two versions *Mein Leid ertoent* and *Mein Lied ertoent* in the *Zueignung*, and a series of editions of the *Zweiter Theil*. First there is Volume IV of the *Ausgabe Letzter Hand* containing the first printing of the *Helena*, then Volume I of the *Taschenausgabe der Nachgelassenen Werke* containing *Faust, Zweiter Theil* printed in 1832, Volume I of the *Grosse Ausgabe* issued in 1833 and finally three copies in as many states of the *Sonder Ausgabe* of the same year (Fig. 20).

The *Buehnenbearbeitungen* and the *Fortsetzungen* by other hands are not lacking. Among the latter should be especially mentioned the rare *Fortsetzung des Faust von Goethe, der Tragoedie Zweiter Theil.* Berlin, 1823, by C. C. L. Schoene.

The translation of Faust into other languages makes a most interesting and valuable collection by itself. Special stress has, of course, been laid on English and French translations, although there are versions in many other languages including Danish, Frisian, Hebrew, Russian, Hungarian, Swedish, Norwegian, Japanese, etc. Of the French versions there are twenty odd including most of the beautifully illustrated editions, the chief and most valuable one being that by Stapfer illustrated by Eugène Delacroix, issued in 1828. The series of English translations is practically complete and with but one or two exceptions is composed of first editions. They form a body of books that could scarcely be gathered again. Whenever the translator has made noteworthy changes in his work, the several editions exhibiting these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Each Lecture to commence at Three o'clock precisely.

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FIG. 6. An original card of admission signed and numbered by Thomas Carlyle. Reduced.

Doctor Fauſt,
oder:
Der große Negromantiſt.

Schauſpiel mit Geſang
in fünf Aufzügen.

Berlin,
ganz neu gedruckt.

FIG. 18. Title-page of the first privately printed version of the Puppet-Play. One of twenty-four copies issued. Slightly enlarged.

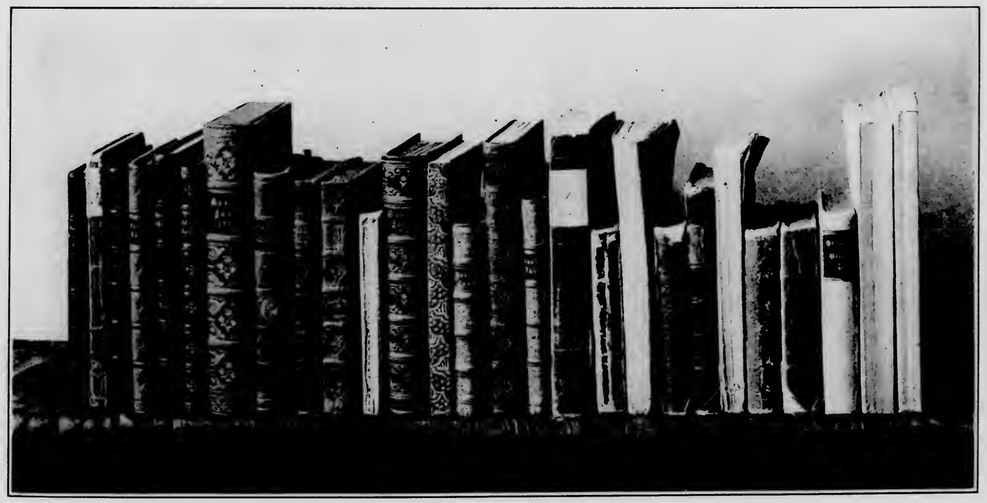


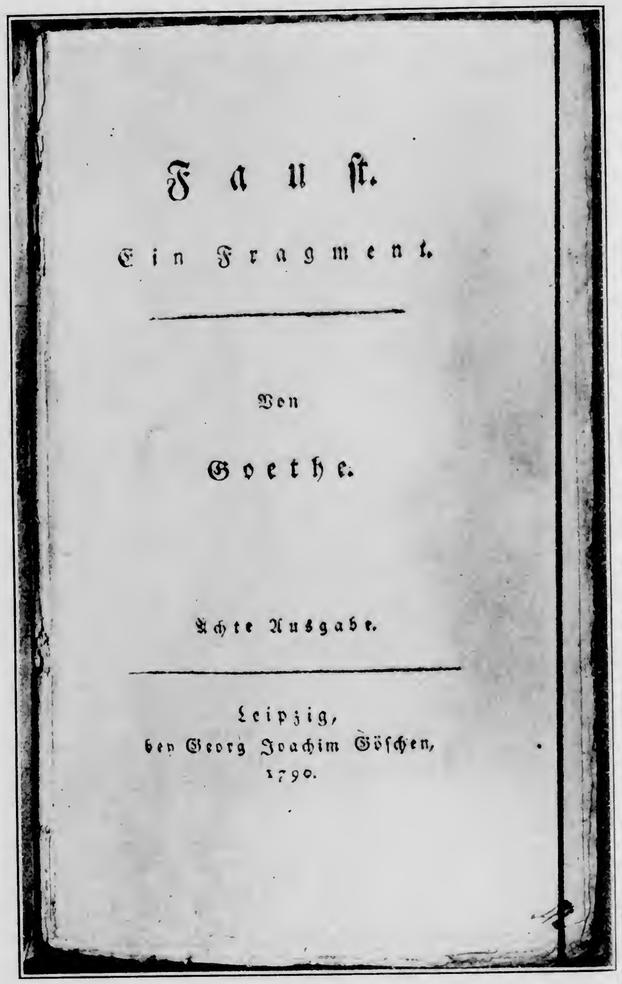
FIG. 20. German editions of Goethe's *Faust* printed during the poet's lifetime.

changes have been studiously added. In the case of Bayard Taylor's work for instance, Mr. Speck has striven to run down even the mere *Titel Ausgaben,* oftentimes exhibiting therefore simply a change of imprint. Other Faust items of interest from among the manuscript material are the complete manuscript of Birch's translation of *Faust,* sections of the manuscripts of Bayard Taylor's and Frank Claudy's translations and ten pages of a fragmentary rendition of *Faust* into English by George Henry Borrow.

That the collection contains hundreds of Faust commentaries and reviews goes without saying, but it is surely more uncommon to find an almost perfect row of Faust works by other authors. Thus Klinger's *Fausts Leben, Thaten und Hoellenfahrt* forms a fine series, which includes the St. Petersburg editions of 1791 and 1794, the Karlsruhe print of 1792, the first French translation published in Amsterdam in 1798, the Stockholm version in 1801, an unopened copy of George Borrow's translation into English issued anonymously in London in 1825 and several other editions in German and English.

But few of the Faust versions by other hands than Goethe's have eluded Mr. Speck's vigilant pursuit, and it is therefore impossible to record them all here. In passing I cannot refrain from mentioning such rare volumes as Schinck's *Johann Faust, eine Dramatische Phantasie,* Wolfram's *Faust, ein Dramatisches Gedicht,* the anonymous *Der Travestierte Doktor Faust* and Harro Harring's *Faust im Gewande der Zeit.*

If we add to this array of books and manuscripts a noteworthy collection of music to *Faust* and other works of the poet as well as a valuable display of theatre programs and librettos of Faust productions, we begin to realize with what completeness the history of Doctor Faustus, the legends about this old conjurer, the cabalistic and mystical literature, the whole treatment of the Faust theme in drama and in story, in picture and in song, before Goethe, by Goethe and his contemporaries as well as by his successors to the present day, has been preserved for us in an almost unbroken line.



Faust.

Ein Fragment.

Von

Goethe.

Achte Ausgabe.

Leipzig,
bey Georg Joachim Göschen,
1790.

FIG. 19. Title-page of the first edition of Goethe's *Faust, Ein Fragment.* A remarkable copy in the uncut state.

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